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SOPHOCLES
ANTIGONE

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PREFACE

Since the late eighteenth century, *Antigone* has been one of the most widely read, translated, performed, discussed, adapted, and admired of all classical Greek texts. Sophokles' play has captured the imagination of writers as diverse as Friedrich Hölderlin, Jean Cocteau, Jean Anouilh, Berthold Brecht, Rolf Hochhuth, Heinrich Böll, and Athol Fugard, and of composers such as Felix Mendelssohn, Camille Saint-Saëns, Arthur Honegger, Mikos Theodorakis, and Carl Orff; and it has attracted the critical attention of philosophers and theorists as influential as G. W. F. Hegel, Søren Kierkegaard, Martin Heidegger, Georg Lukács, and Jacques Lacan. (On these, and other aspects of the history of the play's reception and interpretation, see Steiner 1984.) With its challenging exploration of conflicts between family and state, divine and human law, male authority and female resistance, *Antigone* continues to strike responsive chords in all kinds of audiences and readers, and to be assigned as a core text in courses, not only on Greek drama, but also on political theory, gender studies, and moral philosophy, in universities and colleges all over the world.

It is all the more daunting a task, therefore, to produce a new edition of the play, for its readers may be coming to it with many different kinds of questions and expectations, and with correspondingly different preferences as to the *kinds* of help it should provide. Of course, my first responsibility is to assist all readers – especially those less familiar with the language and style of Sophoklean tragedy – in figuring out how the Greek is put together, word by word and phrase by phrase; and to this end I have done my best to provide the necessary textual, lexical, grammatical, syntactical, and metrical assistance, and to supplement this with further references to the standard commentaries and scholarly aids (esp.

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LSJ, Smyth, Goodwin's *GMT*, and Denniston's *GP*; and for metrical matters, Dale 1968 and West 1982. Given the nature of this series, I have favoured works in English, where possible). But almost equally basic and indispensable to the commentator's job, I take it, is the explanation of stylistic, rhetorical, theatrical, and structural aspects of the play; and, at the next level, the reader is also entitled to expect information about the social, ethical, political, religious, and literary context, and (as far as possible) the mental and psychological make-up of its Athenian audience – by which point philology has merged into hermeneutics, and the critical floodgates are wide open.

In interpreting the play, I have tried to keep two unattainable yet desirable goals constantly in view: on the one hand, to transport myself and my readers as completely as possible into the mind-sets of the original audience in the Theatre of Dionysos; and on the other, to explore the fullest range of meanings that this text can yield to us now. As audiences vary and change, so do meanings multiply and change with them. A work as dense and complex as Sophocles' *Antigone* invites many different responses and critical judgements, and I have tried to include a good number of the more fruitful and significant of these – while also explaining why others seem textually and contextually less legitimate or plausible. Likewise, I have tried to cite a fair selection of the best modern scholarship on the play, both to indicate where critical opinion diverges and to suggest helpful sites of more extensive discussion. But of course this selection represents only a tiny fraction of what is available (and still growing); and I cannot pretend to have covered it adequately. I hope those whose work I may seem to have neglected will forgive me; I could not read, let alone cite, everything.

I am happy to acknowledge my debt to previous commentators on the play, especially R. F. P. Brunck, L. Campbell, G. Müller, J. C. Kamerbeek, A. Brown, and above all R. C.

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Jebb; also to S. Radt for his editions of the fragments of Aeschylus and Sophokles (= *TrGF* vols. 3 and 4). I am fortunate too, in establishing my text and *apparatus criticus*, to have been able to draw on the expert work of A. C. Pearson, A. Dain, A. Colonna, R. D. Dawe, and H. Lloyd-Jones & N. G. Wilson: but I have preferred to print my own version rather than follow any one of them exactly throughout.

The Introduction is intended to be accessible to Greekless readers, as well as to those planning to sift and struggle through the play in the original. After much agonizing, I abandoned my early resolve to keep this Introduction short and to let the text and the Commentary speak for themselves, line by line and scene by scene. Instead, I decided – rightly or wrongly – that, given the enormous scholarly literature on *Antigone*, and the vigorous debates that continue to rage around it, it would be irresponsible of me to stand back and refrain from larger-scale interpretive comment of my own. So in §5 of the Introduction I engage with a number of different approaches to the play, and try briefly to outline the chief merits, shortcomings, and implications of each. Doubtless some of these approaches will appeal more than others to any particular reader; but I hope none turns out to be completely unappealing and useless to all. In any case, this section of the Introduction can easily be skipped (in part, or whole) by those who want to concentrate on reading the play through with an open mind.

It has taken me much longer than planned to complete this edition. I am grateful to many colleagues, friends, and students for help of various kinds along the way: especially to my undergraduate students at Berkeley, to Ruby Blondell (and her students at the University of Washington), Judith Butler, Martin Cropp (and his students at Calgary), Michael Ewans, Leslie Kurke, André Lardinois, Rodney Merrill, Seth Schein (and his students at Davis), Deborah Steiner, and

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Victoria Wohl, for their corrections and constructive criticisms; to Yasmin Syed, Paul Psounis, and Susan Moore for expert editorial assistance; to Pauline Hire, for her sure-handed guidance throughout the process of publication, and her tactful applications of spur and curb; to Alan Elliott for getting me launched on the reading and interpretation of Greek tragedy, almost forty years ago; and, as always, to the wise and patient General Editors of this series, Pat Easterling and Ted Kenney, to whose advice, I know, I should have paid more constant attention. The faults that remain (including diffuseness, vacillation, and a tendency to fall between several critical stools at once – to say nothing of outright mistakes) are my own: ἔμ' αὐτόγνωτος ὦλεσ' ὄργα.

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ABBREVIATIONS

CHCL	P. E. Easterling and B. M. W. Knox, eds., <i>Cambridge history of classical literature</i> , vol. 1 (Cambridge 1985)
Ellendt	F. Ellendt, <i>Lexicon Sophocleum</i> (Leipzig 1872)
FGrHist	F. Jacoby, ed., <i>Die Fragmente der griechischen Historiker</i> (Berlin 1923)
FJ&W	H. Friis Johansen and E. W. Whittle, eds., <i>Aeschylus The Suppliants</i> (3 vols., Carlsburg 1980)
Gildersleeve	B. L. Gildersleeve, <i>Syntax of classical Greek</i> (New York n.d.; repr. 1980)
GMT	W. W. Goodwin, <i>Greek moods and tenses</i> (New York 1890)
GP	J. D. Denniston, <i>The Greek particles</i> (2nd ed., Oxford 1954)
K-G	R. Kühner and B. Gerth, <i>Ausführliche Grammatik der griechischen Sprache. Zweiter Teil: Satzlehre</i> (Hanover, 1898–1904)
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> (8 vols., Zurich 1981–97)
LJ&W	H. Lloyd-Jones and N. G. Wilson, eds., <i>Sophocles</i> (Oxford 1990, corr. 1992: OCT)
LJ&W 1990	H. Lloyd-Jones and N. G. Wilson, <i>Sophoclea</i> (Oxford)
LSJ	H. G. Liddell, R. Scott and H. Stuart Jones, <i>A Greek–English lexicon</i> (Oxford, 1940) with <i>Revised Supplement</i> , ed. P. G. Glare (Oxford 1996)
PCG	R. Kassel and C. Austin, eds., <i>Poetae comici Graeci</i> (Berlin 1984–)
PMG	<i>Poetae melici Graeci</i> , ed. D. L. Page (Oxford 1959)
RE	<i>Paulys Realencyclopädie der klassischen Altertumswissenschaft</i>
S-Inwood	see Sourvinou-Inwood in <i>Bibliography</i>
Smyth	H. Weir Smyth, <i>Greek grammar</i> (rev. G. M. Messing, Cambridge, MA, 1956)
TrGF	B. Snell, R. Kannicht and S. L. Radt, eds., <i>Tragicorum Graecorum fragmenta</i> (Göttingen 1971–)
West	M. L. West, ed., <i>Iambi et elegi Graeci</i> (Oxford 1989–92)
W-Ingram	see Winnington-Ingram in <i>Bibliography</i>

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A NOTE ON METRICAL SYMBOLS AND ABBREVIATIONS

–	a long (heavy) syllable
∪	a short (light) syllable
×	anceps (a position which may be occupied by a syllable of either quantity)
∪∪	a resolution (two short syllables taking the place of a long)
≡	a contraction (a long syllable taking the place of two shorts)
∩	<i>brevi in longo</i> (a short syllable treated as if long)
∩, ∪, etc.	the upper symbol refers to the strophe, the lower to the antistrophe
//	evidence of major pause ('period end')
d	–∪∪–
D	–∪∪–∪∪–
D ₂	–∪∪–∪∪–∪∪–
e	–∪–
E	–∪–×–∪–
ba.	∪–– (bacchiac metron)
cr.	–∪– (cretic metron)
ia.	×–∪– (iambic metron)
sp.	–– (spondee)
choriambic dim(eter)	××××–∪∪–

For further discussion of terminology, see West 1982, especially pp. xi–xii.